

With The First Nighters

"MACBETH."

On conscience and its toll Shakespeare builded "Macbeth," his most somber tragedy.

More elemental in its conception and the development of story and theme than any other Shake-



MARY GARDEN IN "THAIS"

spearian drama, it stands in too great relief in the perspective of those situations and sequences of emotional extremities and desperation which constitute so vivid a play as this, to permit of its avoidance for any great length of time by such an actor as Mr. Sothorn.

"Macbeth's" demands on the producer and actor alike are tremendous. The metamorphosis of a great ambition to crazed remorse—encompassing in the transition intentional, though unwilling murder, the rack of soul revulsion as contrasted against all fear of things material and that spectre of unknown terror that has shrouded the heart of every murderer before and after Shakespeare's—this, through twenty scenes calls in him who would essay the portraiture, a strength and versatility of artistry, combined with a most exhaustive understanding of those great morals which root Shakespeare's dramas, to be found only in such actors who, as Mr. Sothorn has done, have brought to their study of the drama—and Shakespearean drama in particular—the genius of mimitic art, associated with a rare perception and knowledge of those things vitally Shakespearean.

Shakespeare carries excess of remorse further and prolongs it to a greater length in "Macbeth" than almost any other of his great tragedies, and so it would appear—as this is Mr. Sothorn's first production of the play—that he has waited through the years of his endeavors until he felt himself the master of Macbeth, before giving it to the stage.

The play, with Miss Marlowe as Lady Mac-

beth, inaugurated the Sothorn-Marlowe engagement at the Colonial this week. To term Mr. Sothorn's Macbeth a complete triumph, would be but empty praise. It is not and will never be his best Shakespearean characterization. In the three and a half hours of the relentless misery of heart and soul written into every line and situation of "Macbeth," he becomes even more oppressively tragic than the character he interprets. This is an impression, rather than a criticism, and comes from the intensity of feeling the actor creates with his portrayal—the latter viewed in the perspective of his other Shakespearean interpretations. Yet no other actor, probably, has ever visualized the banquet scene of "Macbeth" more wonderfully than Mr. Sothorn, nor excelled him in those other moments of the tragedy where the agony of Macbeth's conscience are most strenuously bared. These heights he assails with an impressiveness that merges to marvelously effective acting.

With but two scenes great enough in opportunities to judge or compare her Lady Macbeth in the light of her better known roles, Miss Mar-



NANCE O'NEIL

Who will play at the Salt Lake Theatre next week in "The Lily"

lowe falls to achieve a superlative success in "Macbeth." Her sleep walking scene quickly takes precedence as the most convincingly realistic moments of her portrayal, though earlier in the play she rises splendidly to the demand of the action of "Macbeth," when, finding her husband weakened in his purposed murder of the king, she fans back to life the fires of his desires.

With all her art Miss Marlowe cannot, however, compel a verdict of complete success for her characterization. And the responsibility lies at Beauty's threshold. There is in the Marlowe face a lovely womanliness that cannot be typed. With her figure-lines, carriage and poise it combines to make the actress one of the most magnetically beautiful women the world of dramatic endeavor has ever known, and great as are the heights to which she rises in her acting, the radiance and fascination of her personality lie still higher and unrelentingly they hold aloof the actress from her art when she attempts to portray so murderously designing a character as Shakespeare's Lady Macbeth.

As to the physical production of "Macbeth" as offered at the Colonial, it will pretty nearly suffice to say that it was typical of the best in recent years of Sothorn-Marlowe Shakespearean offerings. Scenically and historically correct, it apparently lacked nothing ingenuity and money could provide.

GLORIOUS BETSY."

In choosing "Glorious Betsy" as the initial production for Maude Fealy in her limited engagement at the Garrick, the selection was most fortunate, for Miss Fealy and the Garrick players have fulfilled every promise made, and the Betsy Patterson of the star is a portrayal of which this charming little actress may be justly proud.

Founded on the story of the love of Jerome Bonaparte and Betsy Patterson, though historically absolutely incorrect, the theme is replete with possibilities, none of which have escaped the author or have been overlooked by the principals in the play.

Finely acted, well costumed, and beautifully staged the entire production, considering that it is stock work, is most unusual, and those who have not attended the theatre have really missed an excellent performance.

There was more or less curiosity attendant upon the coming of Miss Fealy to the Garrick, as her former performance in this city did not fix her in critical minds as a star, but her work in "Glorious Betsy" is beyond criticism, and her charm and beauty and capabilities are exploited to the very best advantage with the very able assistance of Mr. Durkin, who invests the role of Jerome Bonaparte with more strength than he has displayed in any former character, and together with Mr. Seymour, whose Napoleon is splendid, and the capable work of the rest of the company she has given Salt Lake the best high class stock



MADAME BERNHARDT

production seen since the old days when the first stock company appeared at the Grand.

ORPHEUM.

A true top liner is Bird Millman—the "Tanguay